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BULLETIN

OF THE DIVISION OF ART & ARCHAEOLOGY

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THE ROYAL ONTARIO MUSEUM

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AN EIGHTEENTH CENTURY SILVER CUP

A SILVER COVERED CUP has been bequeathed to the Museum by the late Mrs. Howard G. Ferguson (Plate 1A). It bears the London hallmarks for 1740-41 and the maker's mark of Christian Hillan (that is the spelling of the name he used himself). The cup measures $7\frac{1}{16}$ inches in height and has a top diameter of $6\frac{1}{8}$ inches. The cover with its finial increases the height to $13\frac{1}{8}$ inches and the longest diameter including the handles is also $13\frac{1}{8}$ inches.

As with most other cups of this date, the sides are divided by a horizontally-reeded band. Above this is a design of masked heads with feather head-dresses, holding up heavy swags of roses. Below it is a rococo cartouche in the centre of each face bearing the crest which Philip, Fifth Viscount Wenman of Tuam, assumed in 1729. Behind these cartouches and running right round the sides of the cup is a wreath of vine leaves and grapes on a matted ground. The heavy handles have been cast solid, and on the top surface of each are floral motifs and masks similar to those already described. Each handle is in the form of an S-curve with a small C-curve at top and bottom. The cover is domed in an ogee curve and has a floral wreath around its convex lower edge. Vine ornament on a matted ground surrounds a formally shaped finial, cast solid like the handles. Below the body of the cup is a scotia moulding forming a rather broad and very short stem. The flattish foot is enriched with formal chased motifs.

The form of the cup is closely paralleled by several examples published in Sir Charles Jackson's *Illustrated History of English Plate*, Vol. I, Figs. 317 (1736) and 319 (1739), and Vol. II, Pl. opp. p. 727 (1736), Fig. 953 (1739). These are in every detail of form close to the Museum's example. The third (by Henry Herbert) and the fourth (by Paul Lamerie) supply parallels between them to all its special features. In all these we can see the elaborations brought by time to the simple porringer and cover of about 1650. This originally had curved sides and was seldom over six inches high. About 1700 the sides became straight, the handles became much larger, and the low rimmed foot of the original was greatly elongated. This form was the basis of the covered cup of the eighteenth century. The earlier part of the century retained the form but greatly increased the size of the cup as it normally was about 1700. The thin handles of the earlier type gradually developed into the larger, solid-cast handles typical of the Georgian cup; the handle acquired an "S" shape, and small reversed "C" curves were added, about 1725 at the bottom and later at the top.

Like the lids of tankards, the lid of the cup, from being almost flat, became steadily more and more domed and the finial increased greatly in size. In the latter part of the century, the cup and cover, together with

almost all other silver vessels, acquired a shape more in keeping with neo-classical form. Its end was the vase form of many Victorian and modern racing-trophies.

The decoration would be another indication of the date of the Museum cup even were it not fully marked. The heavy swags of roses are typical of rococo decoration, and so are the feather-crowned masks around the top of the cup and elsewhere. These derive from the designs of the greatest of the French seventeenth century *ornemanistes*, Jean Bérain. It was the designs of Bérain and his followers that gradually turned the grandeur of the seventeenth century into the more flowing and fanciful design of the first part of the eighteenth. In the case of this cup we are able to point to a Bérain design from which the ornament might have been taken, (Plate 1B; Roger Armand Weigart, *Catalogue de l'Oeuvre Gravée de Jean Bérain*, Paris, 1937, No. 71.) Feather-crowned masks such as these seem to have been a favoured motif of Christian Hillan; the legs of a soup tureen made by him in 1736 and shown in the last week of the Museum's recent exhibition of English silver, are headed by human masks with feather head-dresses, closely similar to these.

Christian Hillan is an almost unknown person. One of his trade cards, however, has been preserved; in a very elaborate rococo scroll it reads "Chrⁿ Hillan Gold Smith at the Crown & Golden Ball in Compton Street St. Anns Makes & Sells all sorte of Plate Wrought & Plain of y^e Newest Fashion at y^e most Reasonable Rates."

GERARD BRETT

THE SERPENT MOUNDS SITE, 1957

THE DIVISION OF ART AND ARCHAEOLOGY of the Royal Ontario Museum continued exploration of the Serpent Mounds site during nine weeks of the 1957 field season. As in 1956,¹ the work was financed by the Serpent Mounds Foundation of Peterborough—a fund established for the purpose by interested citizens of Peterborough—by the Royal Ontario Museum and by the Province of Ontario. The Ontario Department of Lands and Forests, through its Parks Division, provided an excellent guide service and a field survey.² Headquarter facilities were improved in 1957 by the construction of a small photographic darkroom.

A field party of a dozen assembled in late June to establish a grid of five foot squares from the previously established bench marks. This year, to facilitate the study of soil profiles and the drawing of sections, each square along the main axis of the Serpent was separated from the next by a baulk two feet thick. In addition, part of the previous year's backfill was removed and the remainder revetted so that digging could be resumed where it had been terminated in 1956. The centre-line baulk, a cross-section profile, and

the revetting timber are shown in Plate 2, a general view of the excavation in late July.

Each season of digging at a site contributes answers to problems encountered in previous years and raises new questions which, in turn, require solution. Several points were clarified as a result of the most recent work, both in regard to the relative position of burials and the nature of the old sod line, or original ground surface, upon which the mound was built. Positive identification of the original ground surface, now buried under the mound, was possible for the first time both in the centre-line baulk and in the various cross-section profiles. The old surface humus, represented by a dark layer, disappeared from the soil profile, however, towards the outer limits or periphery of the mound, suggesting that perhaps the sod was stripped from a zone around the area in which the mound was subsequently constructed.

Not long after excavation began two burials were uncovered just beside and north of the baulk (Plate 2, *right*, and Plate 3A). One burial (B #7) was found with the two halves of a wolf mandible as grave offerings. Analysis of the earth profile showed that, prior to construction of the mound, a shallow grave had been dug in the original ground surface, as indicated by interruption of the old sod and subsoil above the burial. The grave and its contents were then covered with earth, containing refuse such as bird, mammal and fish bone, mussel shell and flint chips, to a depth of more than two feet. The burial, a mature male, was not complete but lacked the jaw, a shoulder blade, the lower bones of one arm, and most of the vertebrae and ribs. The legs were arranged in anatomical order, but the remaining bones were disarticulated and somewhat scattered. This means either that the body had been temporarily buried elsewhere before being placed in the grave below the mound, or that it had been purposely dismembered. In any event, the bones recovered were in excellent condition. One leg bone, a femur, was found to be 458 mm. long, from which it was calculated that this man was about 1700 mm., or five feet six inches tall.

The second burial found just beside and north of the baulk (B #8), also an adult male, had been placed on the mound of fill heaped over Burial #7 some two and a half feet below, and then covered with two feet of earth, making the mound surface about four feet above the old sod line at this point. The presence of all bones in proper anatomical order indicated that it was a primary flesh burial, placed on its back with the legs partially flexed and drawn up toward the right side. The head and neck region had been cremated after the body was laid in place, as the earth around the blackened, fragmentary skull was fire-hardened and reddish in colour.

Of other burials, that of an infant (B #12), found immediately below Burial #7 in the sub-mound pit, was almost complete. Burial #6, left *in situ* from late in the 1956 season, was re-excavated, and a side-notched isosceles

flint point an inch and a half long found buried with the flexed body, which had been placed on its back with the face up and the knees drawn over the pelvic area. Burial #25 is of the type called a bundle burial because the bones appear to have been gathered up and buried as a parcel (Plate 3B). Only the disjointed bones of the arms, legs and pelvis were laid on the old ground surface and covered with mound earth. Although excavation is not complete, Burial #28 promises to be a primary flexed interment of an adult. The last burial (B #26) to be found in the Serpent Mound in 1957 was that of an adolescent. Again, the interment was secondary, most of the disarticulated bones of the body being in a pile slightly more than a foot beneath the surface of the mound in the centre-line baulk.

Although excavation in the Serpent Mound has been mostly productive of burials, other features and artifacts have occasionally come to light. The reader will notice in the accompanying photographs that a great number of rocks are found throughout the mound. The field party has remained alert to the possibility that they may have been arranged in some pattern but thus far there has been no indication that the rocks served as anything more than fill.

Pottery fragments were found in greater quantity than before but, unfortunately, only in the carried earth of the mound where they cannot be associated directly with the burials or the people who built the mound. The earth now forming the mound fill was probably scraped from the surface in the vicinity since no borrow pit has been located. All that can be said with certainty of the pottery contained therein is that it was gathered up and included as part of the fill, and must necessarily then pre-date the mound in age. It is quite possible that the sherds had been dropped at this place years before by other peoples, to be later fortuitously made a part of the mound. In order to be able to associate the pottery with the Indians who built the mound it will have to be found in a grave as a burial offering or in some similar context. When and if pottery is discovered in such a situation it will furnish key information leading to the cultural identification of the mounds.

Various other features including charcoal-impregnated areas, animal bone and mussel shell were encountered. Of special interest was the discovery of what had been a shallow pile of mussel shells on the old ground surface. The deposit, buried beneath the mound, contained several small sherds.

In mid-July, when work on the Serpent Mound was well under way, the area of excavation was expanded to include a small oval mound immediately south of the excavation in the Serpent Mound. This inconspicuous feature, labeled Mound I, is slightly longer on its east-west than its north-south axis, the dimensions being about 35 and 23 feet respectively to the apparent limits of the mound. At the centre it is not more than a foot and a half in height and, situated as it is on the gradual slope below the Serpent

Mound, it is difficult at first to recognize it as a man-made structure. In fact, Boyle's 1895 sketch map of the mound group does not show Mound I. Apparently Boyle mistook the slight hummock adjacent to the head of the Serpent for part of the natural terrain. Plate 4 is a view from the south of Mound I, outlined with white markers, showing its location relative to the Serpent Mound.

It was not anticipated that a trench through this small mound would involve much time or attention. However, what began as a hasty exploration developed into a major discovery when a mass grave containing at least seventeen primary and secondary burials was encountered. The burials were located centrally in the mound, filling an area of about ten and a half by three and a half feet, oriented roughly along the long axis of the mound. Plate 5A provides an overall view of the grave area. Though not certain, it would appear on the basis of the investigation thus far that the lower-most burials were placed on the ground surface or in a shallow dug trough and the remaining individuals piled upon them. The entire area was then covered with earth. Three primary interments, see Plate 5B, were found in the lower level of the grave. Two of these, B #16 and #22, were oriented face down, with the legs flexed so that the feet rested on the pelvis. Burial #24 was a primary flexed interment but lay on its back. The remaining fourteen interments were secondary and in various degrees of disarticulation and incompleteness. Often it is not possible in an ossuary-like grave of this sort to segregate with certainty the bones of one individual. Burial numbers throughout were assigned to skulls and, in cases where the postcranial skeleton was scattered, matching was accomplished on the basis of size, age and sex. Burial #23, a disarticulated adolescent shown in Plate 5B, is an example of how the bones of some were scattered. Another sort of burial encountered consisted of a skull accompanied by tightly flexed legs and a few of the other smaller bones of the body. Here, again, is the suggestion of dismemberment.

No grave goods were discovered in Mound I, although the fill contained refuse such as mussel shell and pottery fragments. A few large sherds were recovered, however, from just beneath the sod zone and, after partial reconstruction, found to form more than one-third of the rim, neck and shoulder of a moderate-sized vessel. At this time there is no evidence to indicate that Mound I and the Serpent Mound were not built by the same group. A considerable degree of similarity of physical type between the burials of the mounds was noted in field observations.

The accumulation of shell on the slope below the mound group has been the subject of much speculation, both as to its origin and its relationship to the mound group. During August, four test squares were dug, but in view of the extensive nature of the midden these were separated from one another by unexcavated squares. Stratigraphy could not, therefore, be

correlated precisely, and results must be regarded as preliminary. In general, however, a stratum of shell was found to underlie the sod and top soil zone, Plate 6. In some places this was separated from a lower shell deposit by a layer of black earth. Underlying the lowermost shell level was a thick stratum of yellow sand, devoid of artifacts, and resting on gravel some four feet beneath the surface. Much pottery and abundant animal bone was recovered in all squares from the surface down to the bottom of the shell, and shows that the area had served as a habitation site. In one square a roughly chipped, two inch long, stemmed projectile point of quartz-like material was discovered. Another produced a thumbnail-sized piece of bone notched on one edge, as if for use in pottery decoration. The bones of mammal, bird and fish, recovered from both the mounds and shell deposits have been catalogued separately and will be submitted to the Wildlife Service of the Department of Lands and Forests for identification.

The site was completely back-filled early in September, the mounds being restored to their original contours. Certainly the season may be judged a success on the basis of the new material and information recovered. Explorations in Mound I and the shell deposits have pointed the way to worthwhile areas for future excavation. It has become clear, in fact, that several years of planned work will be needed to survey adequately the various and extensive features at this site. For the moment, the cultural position and relationships of the site must remain undecided. Among a number of possibilities, speculative reference may be made to Adena-Hopewell cultures of the Ohio Valley to the south. Such a connection would be of special interest in view of the site's geographic and cultural isolation from the Ohio Valley. More work in the field and with the material recovered will be necessary before an adequate appraisal of relationships can be made.

RICHARD B. JOHNSTON

NOTES

1. See *Bulletin* No. 24 (December 1956), pp. 14-19.
2. Thanks are due to the Ontario Department of Lands and Forests for organizing a detailed contour survey of the area, from the Serpent Mound group south to the shore of Rice Lake.

A MAJOLICA DISH RE-INTERPRETED

PLATE 7 A and B shows the two sides of a large majolica dish. Its diameter is 15½ inches and it is in many ways the finest piece in the Museum collection of majolica. It is also the only dish to show the uncommon feature of being painted on both front and back. It shows what was one of the distinguishing features of the Urbino style in that the scene is extended to the edge, with no border. There are other examples of this type of all-over

scene in the Museum: as with other sixteenth century objects, such as French painted enamels, the origin in contemporary engravings is clear. The painter's initials, B.G.F., appear in the left foreground of the front of the dish. William Chaffer's *Marks & Monograms on European and Oriental Pottery and Porcelain*, Los Angeles edn., 1946, p. 61, contains no reference to such a mark, though a slight variation, the initials G.B.F., are recorded as the mark of an unknown Urbino master of the mid-sixteenth century, the date to which this dish may be assigned.

The dish was acquired in 1915, the gift of Sir Edmund Osler. It has normally been on exhibit since then labelled as showing "The Feast of the Gods" on the front, and "The Flood" on the back. It seems improbable on general grounds that a majolica painter would have shown together two scenes of such very different origins, especially one taken from pagan mythology and one from the Book of Genesis. The "Gods" and "Goddesses" have no attributes or other distinguishing marks such as we would expect in any mythological work of art produced at this time, and there is nothing to localize the scene, on Olympus or elsewhere. Further, the scene bears no necessary resemblance to any classical text that mentions the Feast of the Gods, the most used of which was the passage in Book VI of the *Fasti* of Ovid, or to other Renaissance scenes which do unquestionably show this subject, such as that painted by Bellini and Titian for the Palace at Ferrara, now believed to depend on the passage in Ovid. (The painting is now in the National Gallery of Art in Washington.)

The meaning of the painting on the back of the dish is unmistakable. It seems however, that to connect front and back, as the majolica painter almost certainly would have done, another explanation of the front must be proposed. This is suggested by a small scene in the left hand background. Here we see something resembling a traditional Noah's Ark, a flooded section of ground with heavy rain falling, and two men and a woman running about with their arms raised in gestures of despair. This is meaningless if the scene in the foreground is that of "The Feast of the Gods," but seems to provide the key to the meaning of the whole. The foreground must be a symbolic depiction of Genesis 6:5, "And God saw that the wickedness of man was great in the earth, and that every imagination of the thoughts of his heart was only evil continually." The nakedly physical character of the painting and the two musical instruments (a lute and a theorbo) can be much more convincingly explained in this way, and in contrast to this scene of the Wicked in the foreground of the dish is a small figure of a ploughman in the background. The pagan Gods must be metamorphosed into the biblical Ungodly.

The back of the dish may remain as "The Flood" and at the same time regain connection with the front—the front representing the first part of Genesis chapter 6, and the back the second. The back indeed shows a

highly unbiblical painting with a nude Neptune or Triton bearing a trident and standing on a wheeled conch-shell car borne on the backs of two dolphins. This sort of representation of "The Flood" is, however, just what might be expected in a sixteenth century engraving and, if anything, is further ground for supposing that an engraving does lie behind the dish. The graphic origin of these two scenes has not yet been discovered, but it seems likely that it will be found in a set of engravings showing either The Story of the Flood or the Book of Genesis.

GERARD BRETT

A MING DRAGON ROBE

THE MOST SPECTACULAR RECENT ADDITION to the Museum's rich and varied collection of Chinese costume and textiles is a large embroidered velvet panel, the gift of Mrs. Edgar J. Stone, shown in Plate 12. Striking as it is in its present form, its great importance lies in the original purpose for which it was made; to be an Imperial Dragon Robe of the Ming dynasty.¹

The panel, 10 feet long and 8 feet 11 inches wide, is composed of four lengths of yellow cut velvet with a repeated cloud or t'chi design in uncut pile² interspersed with the eight Buddhist symbols of Happy Augury. There is a central decorated medallion and two long horizontal bands of decoration, all in uncut pile also, but here it has been entirely covered with embroidery in coloured silks and gold thread.³ The clouds have been outlined with couched silk cord in green, two shades of red (now faded to pale pink) and two shades of blue. The Buddhist symbols and some of the cloud details have been picked out with couched gold thread.

The design in the central medallion, or yoke of the robe, consists of two front-facing five-clawed dragons, coiling over the shoulders. That which appears uppermost or at the back, is grasping a flaming pearl in its right paw and what may be a piece of coral in its left. Only half of the lower or front dragon's head appears on the medallion. The dragons' scales are worked in couched gold thread, the other parts in coloured silks. White, a pale and a very dark blue, pink and a faded red are the predominating colours. Couched silk cords of the same colours have been used for outlining and to define contours. The dragons float amid multicoloured clouds. Around the edge of the medallion there are waves in two shades of green, and white spiky froth. Rising from the waves are three separate mountains below each dragon's head and one at each side where the short horizontal bands begin.

The design in the horizontal bands is again of dragons. Across the upper band there is a running profile dragon in each section, all facing towards the centre. All are against a background of clouds and above a wave border

with mountains rising before and behind each dragon. The two outer dragons are each reaching for a flaming pearl; the centre dragons share a pearl and also a mountain.

In the lower horizontal band the design is basically the same as in the upper but there are differences. The dragon in the centre left section has its head turned back towards the flaming pearl which is behind it. The dragon in the outer right section, though worked in the same colours, is stylistically different from all the other dragons in the panel and does not belong to this robe.

The dragons in the short centre bands flanking the medallion are ascending profile dragons. That the two outer sections of the panel are reversed is evident because the flaming pearls for which these dragons reach appear on the parts of the bands worked on the two centre sections next to the yoke medallion. Below each dragon are waves and a mountain.

Before we go on to discuss this panel as a robe, we should note, first that the velvet has never been made up into a robe, as the neck hole has not been cut out, and secondly, that there have been adjustments in cutting what was undoubtedly a single length of velvet⁴ into the present four matching sections. The matching has been done by discarding the piece containing the missing upper half of the front flap, perhaps because it was an awkward shape for a panel of this sort, thus necessitating a join above the lower left dragon band, and by cutting away portions of the velvet just below the upper dragon bands of the outer sections (Fig. 1). As the dragon in the lower band of the outer right section does not belong, there are joins along both the inner and outer edge of that band. There is also a join in the velvet just below this band. It has been covered with a couched cord as have all the other joins⁵ and can be seen in Plate 12.

The type of dragon robe for which this velvet was intended was called a *Ch'ao-fu* or Robe of State and would have been worn by the Emperor on formal and ceremonial occasions. Its chief characteristics are a yoke of decoration, which extends well over the shoulders to the elbows and down to or even below the waist at front and back, and a horizontal band of similar decoration around a wide skirt. The robe has a front opening buttoned at the neck (and sometimes the chest) to keep in place the front flap which extends to the side and fastens under the arm. A number of examples with variations of these characteristics and dating from the eighteenth and nineteenth centuries of the Ch'ing dynasty, exist today. For examples of this robe in Ming times we were hitherto entirely dependent on portraits. Comparing some of these⁶ with those of the Ch'ing period we find the generous yoke, skirt decoration, simple neck and front opening in both. The greatest difference between *Ch'ao-fus* of the two periods lies in the sleeves. Those of the later period have the plain narrow sleeves with the decorated horsehoof cuffs of the Manchus, those of the Ming period are

wide and voluminous. Furthermore these wide sleeves are decorated with a dragon design which extends down the upper forearm to the wrist. Checking these characteristics with those of the robe under discussion one finds the yoke, bands of decoration for the skirt, and evidence of a front opening. The missing half on the yoke of the lower or front dragon would have been on the front flap of the robe which, as already mentioned, was not included in making the wall panel. It will also readily be seen that there are bands of dragons for the forearms of the sleeves. These are the short horizontal bands with ascending dragons which, now in correct relationship to the yoke but reversed, were intended to be sewn to it, matching the portions of the bands which appear on it. It will be remembered that portions of the velvet were cut away in the outer sections (see Fig. 1). Originally there must have been enough fabric here for wide sleeves and for the under arm part of the skirt from dragon band to waist. Perhaps the amount cut away at the joins can be gauged by the joined pieces of velvet used to form the lower right corner of the panel. Apparently one piece cut away from the outer sections was not long enough for the purpose and a small piece from the other had to be added. The larger piece is 15¼ inches long. This would be ample for the side pieces of the skirt above the dragon band. Furthermore the cloud pattern on it matches that above the skirt bands on the centre sections.

In its present form as a panel, the amount of velvet in it would appear to be an enormous quantity for a robe, but in fact this is not so. The length from neck to lower edge is 5 feet. We can be sure this is the lower edge because along it there is a row of repeated small clouds forming a border. On a man about 6 feet tall the yoke would fall to the elbows on either side as it should, and the full width of the outer sections across the forearms. In portraits of the period it is the bulkiness of the sleeves which provide much of the appearance of breadth so desired by Ming sitters.

By following Fig. 1 and comparing it with Fig. 2 we can reconstruct the garment with some degree of accuracy. The two centre sections form the body of the robe front and back from hemline to hemline and the width from elbow to elbow. The centre parts of the outer sections, from join to join, form the sleeves. Here again there is a border of small waves just before the joins, marking the limits of the sleeves' length. It has been noted that half the head of the front dragon on the yoke is missing and would have appeared on the outer flap. The lower half of the left centre section as it is now, including most of the yoke and the skirt dragon, would therefore have been hidden by the flap which would button at the shoulder and under the right arm. Perhaps it is significant that the dragon on this band which would have been hidden, is looking back towards the light from his position in the dark under the flap. Also on this band the design finished just before the centre seam. It was not intended to carry over into an adjoining band. The band next to this one on the outer left section most

nearly matches the band of the centre right section and therefore it and the velvet below it, which has an edge border, may be all that remains of the outer flap.

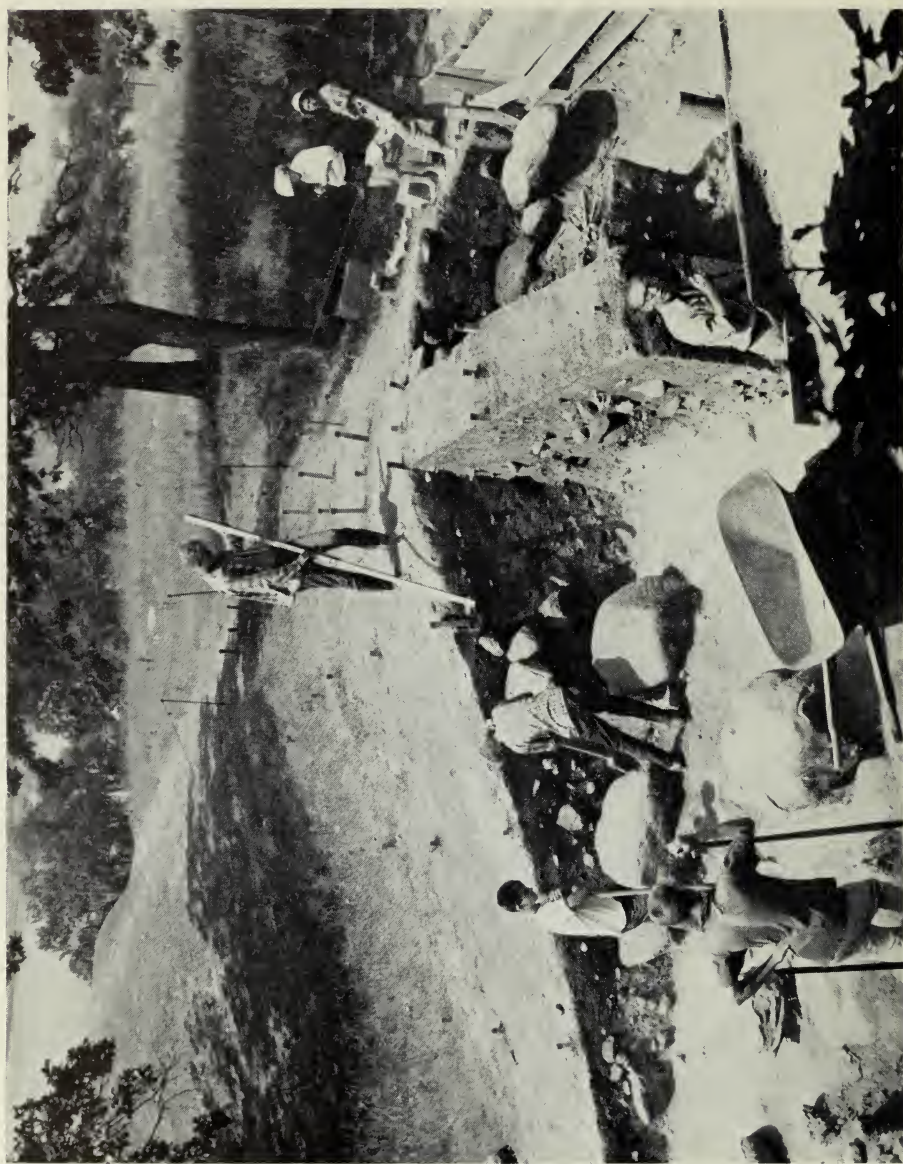
Only two areas now remain to be accounted for; those in the outer sections at the top of the panel down to and including the top dragon bands. These with their edge borders, undoubtedly formed the side pieces of the skirt. It will be noted that in a number of Ming portraits⁷ the skirts of the sitters are full, and are extended at the sides or have deep side folds. A most notable example, because it is the type of robe under discussion, is illustrated by Schuyler Cammann in *China's Dragon Robes*, Plate 2. By closely examining the folds at the left side of the skirt in this portrait a flaming pearl will be seen. In the front of the robe and presumably in the back (certainly in the case of the Museum's velvet robe) the dragons face each other towards the centre seam where the pearl is the central motif. If the front and back sections were joined, no pearl would appear at the side seams, because here the dragons would be tail to tail. On the other hand if there were a side piece here with a band on it containing a dragon and a pearl facing towards the front of the robe, then the appearance of a pearl at the side could be accounted for. It would certainly appear there on the Museum's robe when the two upper parts of the outer sections were put in their correct positions under the arms, on opposite sides to where they now appear.

The reconstruction of the robe as it appears on Fig. 2 is not entirely based on the velvet panel. There is in the Museum's collection a nineteenth century Temple God robe which has a number of features in common with the velvet robe, though entirely different in fabric and decoration.⁸ It is the same length as the velvet robe, and has wide sleeves whose measurements are the same as those of the velvet robe, but they are 5½ inches longer from centre seam to wrist. The very wide openings at the wrist have been partly closed with overcasting. There are also narrow tabs for holding the belt in place. It is possible that all these are remains of Ming style. The front flap fastens on top of the shoulder as do Ming robes, not across the chest in Manchu style. It has occurred to the writer that as the tight Manchu sleeves would be impossible to pull over a Temple God's arms and hands, the old Ming style of sleeves was retained for this purpose. As the skirt of this robe is cut on the usual tapering Manchu line it is impossible to make any decision concerning the fitting of the velvet robe's side pieces to those of the front and back. They were probably left as rectangles because the cloud pattern matches that on the front and back sections, and were folded, pleated or gathered under the arms, but it is possible that they might have been cut as triangles to fit below the arms. The width of the skirt of the Temple God robe across the front at the hem line is only four inches more than that of the two inner sections of the



A (*top*). Covered cup of silver by Christian Hillan, London 1740–41. Height 13 $\frac{3}{4}$ in. 88 oz. 2 dwt. (958.24.3A & B). Bequeathed by the late Mrs. Howard G. Ferguson.

B (*left*). Design by Jean Bérain. R. A. Weigart, *Catalogue de l'Œuvre Gravée de Jean Bérain*, No. 71 (part).



General view of Serpent Mound in July 1957, looking northwest. Note burials #7 and #8 immediately north (to right of the centre-line baulk).



A (*left*). Burials #8 above and #7 below. Wolf mandible associated with #7 indicated by white arrow (*lower right*).



B (*above*). Bundle burial #25 centre, right. Part of #28 visible at centre, left, resting on hardpan.



Serpent Mound excavation in August 1957, looking north. South profile of centre-line baulk in background. Mound 1 in foreground, outlined with white markers.



A. Mass burials in the centre of Mound I. Group at lower right seen in detail in Plate 5B.



B. Mound I burials. Burial #16 (*centre*) primary, articulated adult; #22 (*top*) primary; #23 (*right*) disarticulated adolescent; #24 (*left*) primary, flexed.



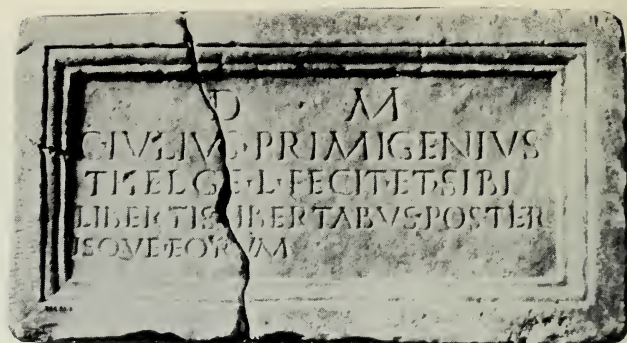
Cross-section through shell midden, located on the slope below the Serpent Mound. Pedestals carrying pottery fragments are left *in situ*.



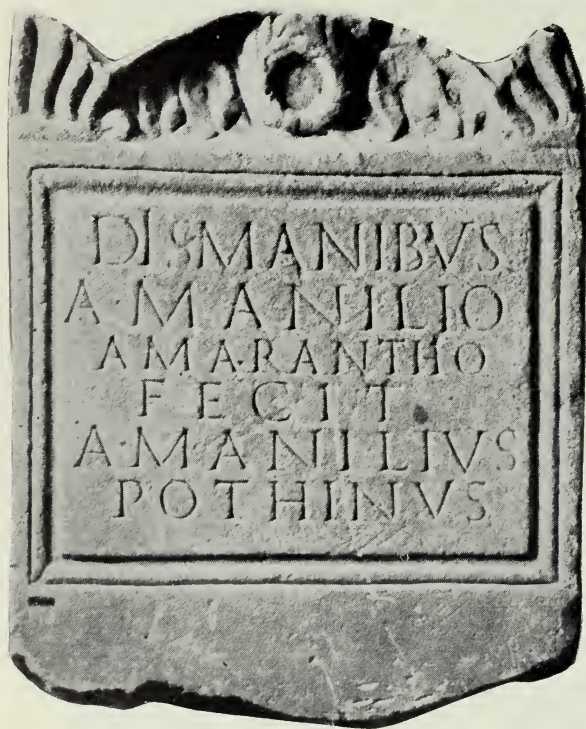
Majolica dish, Urbino, mid-sixteenth century. Diameter 15½ in. (915.5.40). Gift of Sir Edmund Osler.

A (*top*). Front, "The Feast of the Wicked before the Flood"? "The Feast of the Gods"?

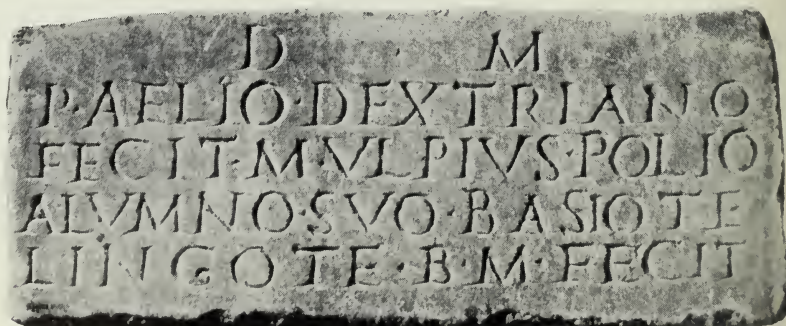
B (*bottom*). Back, "The Flood".



Roman sepulchral inscriptions.
A (*above*). Marble. 1st Century
A.D. 15¼ in. by 8½ in. (956.32.2)

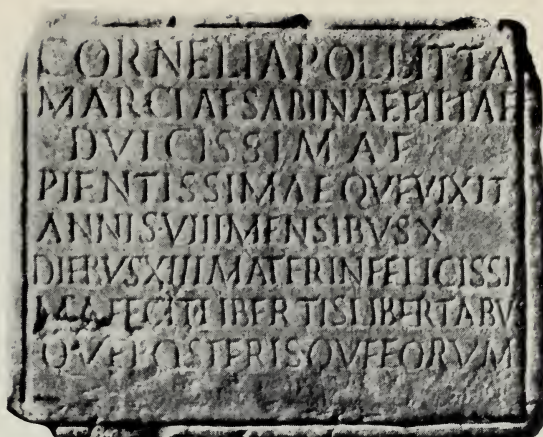


B (*left*). Marble. 1st Century
A.D. 14¾ in. by 18¼ in. (956
32.3)



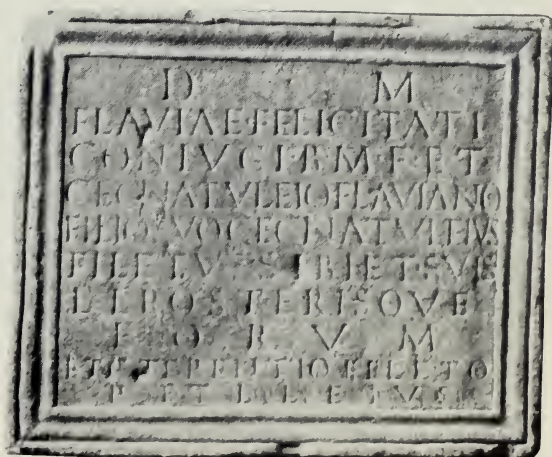
C (*below*). Marble. 2nd Cen-
tury A.D. 20¼ in. by 8½ in.
(956.32.6)

Roman sepulchral inscriptions.
A (*right*). Marble, 2nd Century
A.D. 13½ in. by 10½ in. (956.32.4)



B (*left*). Marble, 1st Century A.D.
13½ in. by 10½ in. (956.32.1)

C (*right*). Marble, 2nd Century
A.D. 13 in. by 11½ in. (956.32.5)





A Navaho rug of the late nineteenth century. Length 6 ft. 7 in., width 5 ft. (957.181).



BULLETIN

DES MODES

MOISE H. DE MAÏRES



TAILLEURS DE PARIS



Embroidered velvet hanging made from an Emperor's *Ch'ao-fu*. Ming, seventeenth century or earlier (956.67.2).

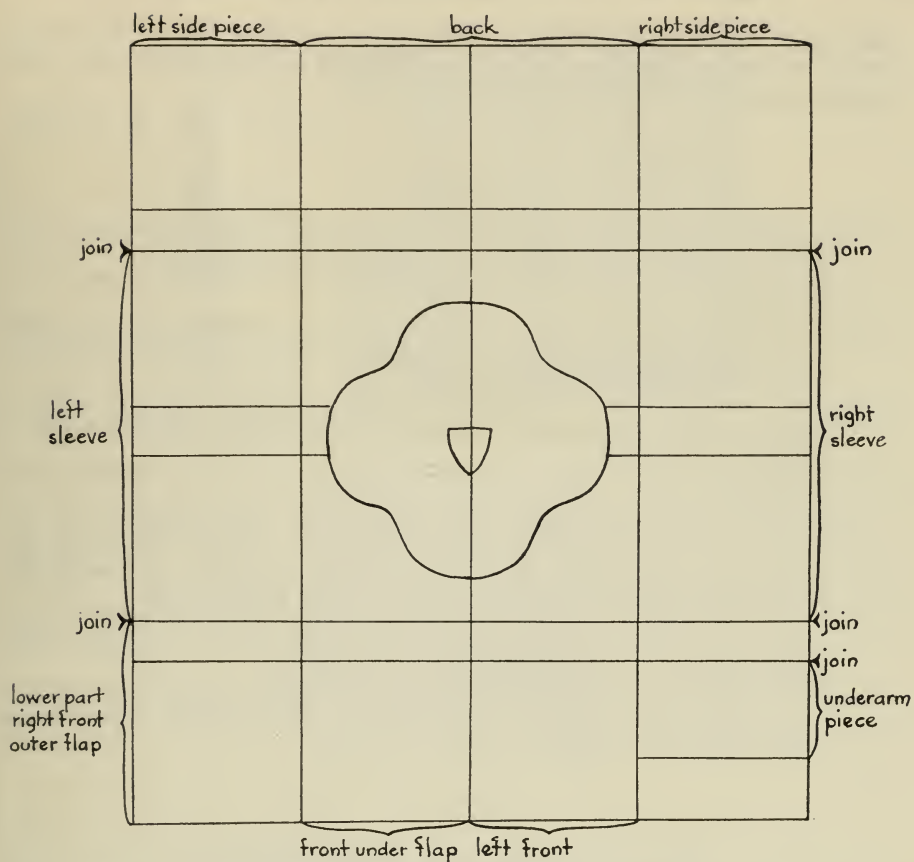


FIG. 1. Diagram showing parts of *Ch'ao-fu* used in composing the hanging.

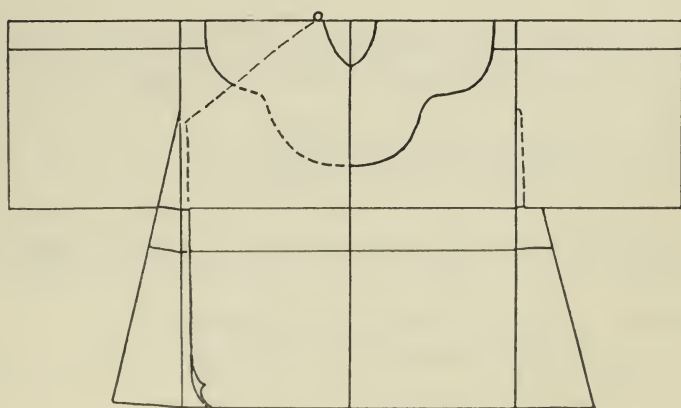


FIG. 2. Reconstruction of *Ch'ao-fu*.

velvet panel. This robe when worn by a man of about six feet, seated in the traditional portrait position, with feet well apart and fingers meeting, falls into the folds of a Ming robe; so also does the velvet robe.⁹

K. B. BRETT

NOTES

1. I wish to thank my colleague Miss Helen Fernald, Curator of the Far Eastern Department, for her advice and assistance in the preparation of this paper.
2. A technical analysis of this fabric, kindly undertaken by Harold B. Burnham, follows this article.
3. The gold thread has been analysed by Mr. William Todd, Chief Conservator of the Division of Art and Archaeology of this Museum. It is 18-24 carat gold leaf on paper wrapped around a silk core.
4. There are four late nineteenth century robes of this type in the Museum's collection which are still in their original single lengths. (R.O.M.A. 956.98.1 a and b, 956.98.2, and 956.98.3.)
5. The cord used for covering joins is similar to but not the same as that used in the embroidered areas.
6. Cammann, Schuyler; *China's Dragon Robes*, (New York, 1952), plates 2 and 3. Also Siren, O.; *The History of Later Chinese Painting I*, (London, 1938), plate 10.
7. *Chung-kuo li-tai ti-hou-hsiang*, (Shanghai, no date), no pagination; see particularly those portraits from Hiao Tsung, AD 1488 to the end of the dynasty.
8. This robe (950.100.539), the gift of Mrs. Sigmund Samuel, is of twill damask. It has a wide wave border on skirt and sleeves and nine circular medallions where dragons usually occur, each containing a Shou character.
9. This decision has been reached by indicating on the Temple God robe the positions of the velvet robe's yoke and dragon bands and trying with the velvet, various vertical and horizontal folds.

THE MING DRAGON ROBE VELVET

Simple fast-pile silk velvet, cut and uncut on the same rod.

Warps

3 ends main warp; single degummed poil, very slight Z twist, yellow.

1 end pile warp; single degummed poil, very slight Z twist, yellow, used triple.

Proportion: 114 main ends per inch (45 per cm.)

38 pile ends per inch (15 per cm.)

Weft

Degummed tram very slight Z twist, yellow; 3 ground picks to 1 velvet rod.

Proportion: 72 ground picks per inch (28.3 per cm.)

24 velvet rods per inch (9.4 per cm.)

Selvage

60 ends poil, S twist 2-ply Z; width $1\frac{1}{8}$ in. (17 mm.)

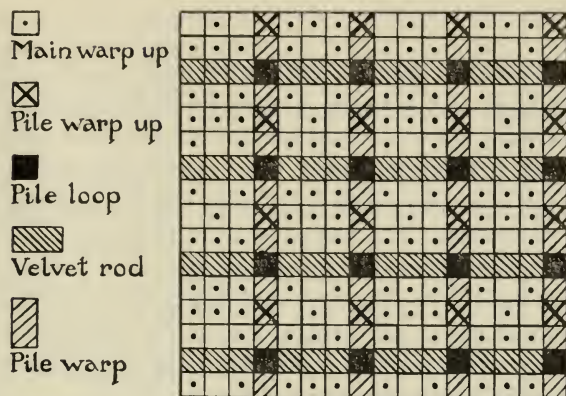


FIG. 1. Plan of velvet weave.

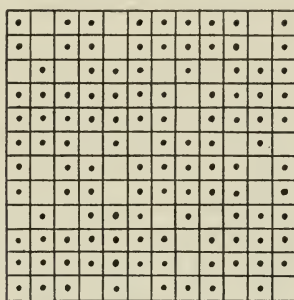


FIG. 2. Plan of ground weave.

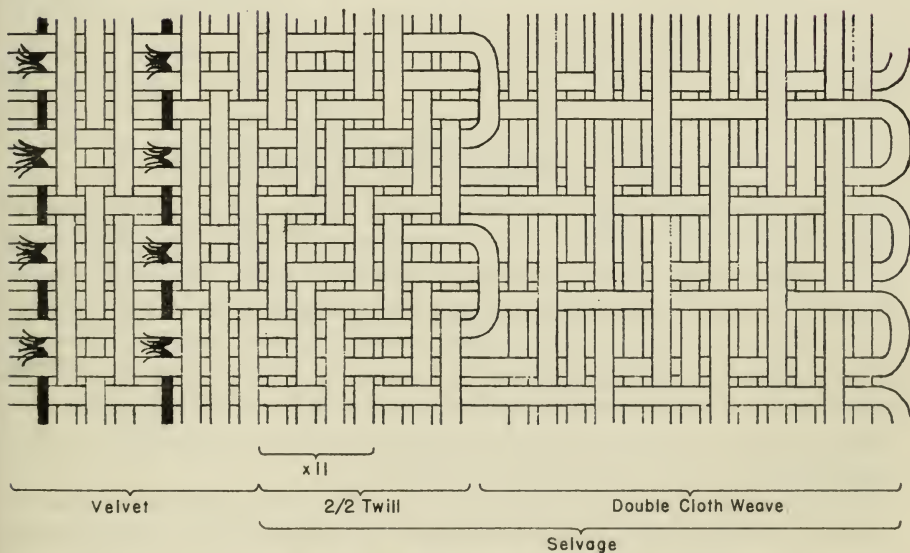


FIG. 3. Full plan with selvage.

Construction

The velvet ground is derived from a $\frac{3}{4}$ twill woven with two shuttles repeating on 6 ends and 6 picks. A velvet rod was used after every third pick and in addition the pile warp was raised over the second pick of each series to produce a fast-pile velvet. The material was woven as a simple uncut velvet, and the velvet rods (probably round) were left in place until the piece was completed. The design of *t'chi*, dragons and other motifs was then pounced or painted on the uncut pile by some method that cannot be determined and the velvet rods were cut by hand as required by the pattern leaving a design of uncut pile reserved on a cut pile ground. The material was woven on a simple velvet loom with a ground harness of 4 (or 6) shafts, a pile harness and a separate selvage mounting.

In the selvage the inside 47 threads are woven in a modified $\frac{2}{2}$ twill while the 13 threads on the edge are woven in double cloth weave to produce a narrow tubular fabric.

In support of the statement that the cut and uncut pile were produced by the same rod the following points should be noted. The back of the fabric presents the appearance of a simple velvet and the loops of the cut and uncut pile follow exactly on the same line without the slightest deviation. Above all, the various repeating motifs, despite the skill shown in the regularity of repeats, vary slightly from one another both in their position and in their details. In other words the steps or *découpures* of the design vary in a manner that could not be mechanically controlled by the loom.

HAROLD B. BURNHAM

SIX ROMAN SEPULCHRAL INSCRIPTIONS

FROM EARLIEST TIMES, man has been remarkable for the precautions he has taken to ensure safe passage to, and existence in, an after-world. The length of both the journey and the sojourn, indeed the very status of the departed in the society of an after-life has, in varying degrees in different civilizations, governed the quantity and character of funerary furniture. Common to most periods, however, was the high quality of workmanship in relatively imperishable material, and the veneration in which succeeding generations usually held their ancestral dead—both factors that have provided archaeology with many of its most significant discoveries.

Under the Roman Empire, greater stress was laid upon the ceremonies attendant on death and burial than upon the provision of materials necessary to an after-life. Funerary monuments of a dedicatory nature were,

however, an important exception, since these constituted not only a religious but a social imperative. Many types exist, from *mausolea* and *tumuli* to the multiple *columbaria* containing many hundreds of urns and associated epitaphs. Six such epitaphs have recently been acquired by the Royal Ontario Museum.

Under Rome's earliest written laws, the Twelve Tables of the 5th Century B.C., it was illegal for burials to be made within the boundaries of a city. An essentially practical people, the Romans decided that the most accessible sites conforming with the regulations were the borders of the main highways outside, but as near to the city walls as circumstances would allow. Hence the Via Flaminia and Via Salaria to the north, the Tiburtina and Praenestina to the east, the Aurelia and Cornelia to the west and the Latina and Appia to the south became the main cemetery areas of Rome. Perhaps fifty funerals a day left the city by these eight roads in Imperial times.

The Museum's epitaphs all come from the most famous cemetery of all, which stretched along both sides of the Appian Way, from the point of its divergence from the Latin Way for several miles beyond the 3rd Century A.D. walls of Aurelian. Five of the inscriptions come from *columbaria* inside the Aurelian Walls, the sixth (Plate 9A) from the grounds or fabric of a mediaeval villa, the *Villa Casali*, near the second milestone of the Appian Way and outside the Aurelian Walls.¹ All are recorded, though with some inaccuracies, in the *Corpus Inscriptionum Latinorum*² which states that they were found between the years 1731 and 1733 in the presence of Ficorini, a leading antiquary of the day. Excavation of *columbaria* along the Appian Way has gone on for hundreds of years, and accounts of the discovery and often of the destruction of inscriptions exist from the fifteenth century. Ficorini speaks of many *columbaria* near the south-eastern end of the necropolis on the boundary of a vineyard known as the *Vigna Sassi* having been excavated between 1726 and 1733 by Francesco Bevilacqua.³ Though many of the inscriptions from these excavations have vanished, more were scattered throughout museums and private houses all over Europe. It is probable that our inscriptions belong to this group and originate from the Bevilacqua excavations.

Columbaria were employed for burial by people of quite varied social status, and numerous classes existed in Roman society. They included the patricians, a virtual landed nobility; the knights or equestrians, allies of the nobles and the financial giants of the day; the plebians, consisting of all remaining free citizens who could not afford equestrian rank; the clients or retainers; the freedmen; the *hospites* or *peregrini*—foreign visitors or residents; and the slaves. The mixed character of our six inscriptions suggests either that they came from different *columbaria* or that they originate from a *columbarium* built as a business proposition for lower middle-class customers of client, freedmen or resident-foreigner status.

None of our six inscriptions may, in the light of present knowledge, be dated with precision. Thylander has done the study of Latin Epigraphy a singular service by demonstrating that few of the tenets employed by earlier authorities may bear close examination today.⁴ On palaeography he concludes that "*Sans un tel examen, methodique et laborieux, des inscriptions de chaque région, la paléographie est d'une valeur très douteuse pour la date des inscriptions vulgaires. En général, on doit se procurer plusieurs critères qui puissent se renforcer les uns les autres.*" Unfortunately the archaeological criteria are lacking. Nor does the use of the nominative or dative after *Dis Manibus* afford us the definitive conclusions that have earlier been claimed. Moreover, whilst the use of the *praenomen* and *nomen* of an emperor on the part of a *libertus* may provide us with not only a *terminus post quem* for that freedman, but also with an approximate *terminus ad quem*, the same cannot be said of a descendant, who may have the identical *praenomen* and *nomen* over a century after the death of the emperor concerned. All that we may then conclude is that such an individual was descended from a manumitted slave of a certain emperor—a very rough *terminus post quem* indeed, for he might have been son, grandson or great grandson of the original *libertus*.

Thylander has also shown us that changes in the number of names employed depended not on legal rulings, as Mommsen supposed, but were an evolutionary phenomenon of limited dating value. The fact that all six inscriptions employ the three name formula does imply, however, that they lie within the 1st and 2nd Centuries A.D. Stylistically, they are in keeping with this time span, and certain other conclusions may be drawn, as follows:

Plate 8A

D(IS) M(ANIBVS) C. IVLIVS PRIMIGENIVS THELG(A)E L(IBERTAE) FECIT
ET SIBI LIBERTIS LIBERTABVS(QUE) POSTERISQVE EORVM

"To the departed spirits, Gaius Julius Primigenius erected this, for Thelga, his freedwoman, on behalf of himself and the male and female freedmen and their descendants."

Thelga may have come from the Eastern Mediterranean, for her name is neither Roman nor Germanic. That she had been a slave, freed by her owner Gaius Julius Primigenius when she became his mistress, is indicated by *libertae*. The dedicator is of the Julian gens, and the inscription may belong to the first half of the 1st Century A.D. since it is stylistically of the best period.

Plate 8B

D(IS) M(ANIBVS) A. MANILIO AMARANTHO FECIT A. MANILIVS POTHINVS
"To the departed spirits, Aulus Manilius Pothinus erected this, for Aulus Manilius Amaranthus."

These may have been manumitted slaves, that is freedmen, who had followed the custom prevalent after 50 B.C. of taking both *praenomen* and

nomen from their master, retaining their own original names as *cognomina*. On this interpretation, however, one would expect some indication of their former status to follow their names, such as *l(ibertus)*.

As both *cognomina* are Graeco-Egyptian or Asiatic Greek, however, it is much more likely that these are two commercial *peregrini*, or foreigners resident in Rome, who have been granted citizenship under the patronage of one Aulus Manilius, possibly before leaving their home city. To judge from the quality of the monument, which must date from the first half of the 1st Century A.D., they appear to have had a not unsuccessful commercial career in their adopted home.

Plate 8C

D(IS) M(ANIBVS) P. AELIO DEXTRIANO FECIT M. VLPIVS POL(L)IO ALVMNO SVO BASIO TE LINGO TE B(ENE) M(ERENTI) FECIT.

"To the departed spirits, Marcus Ulpius Pollio erected this, for Publius Aelius Dextrianus, his pupil. I kiss you and I lick you. He erected this for one who well deserved it."

This is the most readily datable of the six inscriptions. The teacher, Marcus Ulpius Pollio, was descended from a freedman, or was himself a client, of the Emperor Trajan or his relatives: his pupil, of the Emperor Hadrian, Antoninus, Marcus or their relatives. Neither are first generation freedmen, suggesting a *terminus post quem* of *circa* A.D. 140. The break in the Latin caused by the change in tense is a late characteristic, and the inscription may be dated, with some confidence, to the latter half of the 2nd Century A.D.

The remarks in the present tense may well have a homosexual connotation, but if one reads it *in sensu obsceno*, the use of *delicius* instead of *alumnus* might be expected. It is possible that the remark is a quotation, used both to demonstrate the teacher's erudition and a purely legitimate affection for his young pupil.⁵

Plate 9A

CORNELIA POLLITTA MARCIAE SABINAE FILIAE DVLCISSIMAE PIENTISSIMAE QV(A)E VIXIT ANNIS VIII MENSIBVS X DIEBVS XIII MATER INFELICISSIMA FECIT LIBERTIS LIBERTABVSQVE POSTERISQVE EORVM

"For Marcia Sabina, sweetest and most dutiful of daughters, who lived eight years, ten months and thirteen days, Cornelia Pollitta, her most unhappy mother erected this, and on behalf of her male and female freedmen and their descendants."

It has been estimated that the expectation of life under the Roman Empire was from 12 to 16 years. Child mortality was high, infant mortality staggering.

Cornelia Pollitta, of the Cornelian *gens*, may well have been married to one Marcius Sabinus. The inscription may be assigned to the middle or latter half of the 2nd Century A.D. *Pientissimae* is a form of *piissimae* sometimes used in later inscriptions.

Plate 9B

D(IS) M(ANIBVS) IVLI(A)E FILET(A)E IVLIA AEPHYR(A)E MAMM(A)E ET PATRON(A)E SVAE BENE MERENTI FECIT ET SIBI ET SVIS LIBERTI(S) LIBERTABVSQVE POSTERI(SQVE EORVM)

"To the departed spirits, Julia, daughter of Aephyra, erected this, for Julia Fileta, her wet-nurse and patroness, who well deserved it, on behalf of herself and her male and female freedmen and their descendants."

Under this translation, Julia Fileta, having lost her child at birth, regrettably a common occurrence, has acted as wet-nurse to the child of one of her freedwomen—one Aephyra.

An alternative rendering is possible if *Aephyre* can be regarded as being in the nominative case, as in the present context it ought to be. Both women are of Greek descent, *Fileta* from *Philete*, and *Aephyra* may well come from *Ephyra*, an archaic name for Corinth. *Aephyre* itself may be an unusual nominative form of *Aephyra*, though not in Attic or Doric Greek. On the other hand the genitive *Aephyre* may be an engraver's mistake for the nominative *Aephyra*. Whatever the reason, Julia Aephyra, under such a reading, would have erected the dedication to Julia Fileta, her mother and protector. If this is the true rendering, then Julia Aephyre was a child born either out of wedlock or in a marriage without *connubium*, unless the father was also a Julius, since it was customary for legitimate children to assume the masculine or feminine form of their father's *nomen*.

The inscription has a *terminus post quem* in the 1st Century A.D. and Julia Fileta is probably descended from *liberti* of the Julian *gens*. Stylistically the inscription is in keeping with such a date. The engraver has made early use of a tendency which later became common—that of following pronunciation by using the dative "e" instead of the classical "æ".

Plate 9C

D(IS) M(ANIBVS) FLAVIAE FELICITATI CONIVGI B(ENE) M(ERENTI) F(ECIT) ET C. EGNATVLEIO FLAVIANO FILIO SVO C. EGNATVLEIVS SIBI ET SVIS L(IBERTIS) L(IBERTABVSQVE) POSTERISQVE EORVM ET C. TERENCE FILETO P(ATRONE) ET L(IBERTIS) L(IBERTABVSQVE) EIVS

"To the departed spirits, Gaius Egnatuleius Filetus erected this, for Flavia Felicitas, his wife who well deserved it, and also for Gaius Egnatuleius Flavianus his son, on behalf of himself and his male and female freedmen and their descendants, and for Gaius Terentius Filetus, his patron, and his male and female freedmen."

This is an interesting example of the way in which the three names, *praenomen*, *nomen* and *cognomen*, are employed. Flavia presumably got her name from her father Flavius, and her husband may have had much in mind a possible legacy for his young son when he gave him a *cognomen* based on the *nomen*, or *gens* name, of his father-in-law.

Gaius Egnatuleius Filetus was probably freeborn, and had declared himself a client of Gaius Terentius Filetus, assuming the latter's *cognomen*.

Of the Flavian *gens*, and if *liberti*, then not of the first generation, the group may be dated to the first half of the 2nd Century A.D.

It is possible that the five inscriptions "found in a *columbarium*" came from one and the same *columbarium*. All concerned are citizens, though probably not all are of freeborn descent. None are of the upper classes, neither are any from the lowest class of *plebs sordida*. As descendants of *liberti*—manumitted slaves—or, in one probable case, as provincials who have been granted citizenship, the group is convincing. One thinks immediately of commercial folk—shopkeepers or craftsmen.

Not only is there similarity in status, but there is similarity in sentiment and expression. These people are not the members of the burial club; these are the customers of the businessman who builds a *columbarium* as a speculation, and accommodates all comers—at a price. Their last resting-place may well have been one of the *columbaria* from the area of the *Vigna Codini*—one of those used firstly by freedmen of the Julian dynasty up to the time of Claudius and then re-entered under Trajan and Hadrian, so that a few *liberti Ulpii* and *Aelii* could be laid to rest on the only remaining vacant space—the floor. This has been, more or less, the fate of all Roman *columbaria*, and we are fortunate in having examples from them, inscriptions that give us not only a varied but an intimate glimpse of the middle class structure of Imperial Rome.

JOHN LUNN

NOTES

1. I am indebted to Dr. G. Bagnani for this information.
2. *Corpus Inscriptionum Latinarum* references for the inscriptions are as follows:
 Plate 8A: Vol. VI, part 3 (1886). No. 20223.
 Plate 8B: *Ibid.*, No. 21913.
 Plate 8C: Vol. VI, part 2 (1882). No. 10674.
 Plate 9A: Vol. VI, part 3 (1886). No. 16433.
 Plate 9B: *Ibid.*, No. 20603. Plate 9C: *Ibid.*, No. 18337.
3. Francesco Ficorini, *La bolla d'oro* (1732), p. 47.
4. Hilding Thylander, *Étude sur l'Épigraphie Latine* (Lund, Skånska Centraltryckeriet, Gleerup, 1952).
5. I am indebted to Dr. F. M. Heichelheim for this suggestion.

A NAVAHO BLANKET

A RECENT ADDITION to the ethnological collection is a vividly coloured Navaho blanket (Plate 10), presented by Mrs. J. F. M. Stewart. It supplements our present collection of five of these articles, illustrating not only some of the traditional methods of manufacture and design, but showing in the latter what seems to be an interesting departure from previously recorded specimens.

The blanket has a cotton warp, and the weft is wool from the Navaho's

own sheep, this being quite bulky though single ply. (The Navaho know how to make two and three-ply yarn but rarely use it except for details, edges, etc.) The thickness of this blanket probably indicates that it was made in the decade following the "classic period" (the early 1850's to 70's) when the demand turned to floor coverings rather than clothing, for which Navaho blankets were originally made.

The tapestry weave in this blanket is always used by the Navaho crafts-woman, with her upright loom roughly constructed from a few branches. An unusual feature in handwoven rugs, but again typical of Navaho weaving in particular, is the treatment of the edges. Two-ply wool has been used for this, doubled and twisted, and strung from cloth to warp beam. Several shots of the weft thread have been woven around one of these strands, and alternated every half inch to give a braided effect and an extremely neat, firm, finish to the edge.

This is one of the most brilliant and the most varied in colour of our blankets. Reds, yellows and orange predominate, but there are also rust brown, brownish black, and magenta purple, with accents of green and pink. The dyes are probably native vegetable dyes with the exception of the green and pink and orange, which due to the harshness of the colour are probably aniline.* This is another reason for dating the blanket no earlier than the mid 1880's.

The strictly geometric quality evident here is a basic feature of Navaho design. Generally speaking, it moved towards greater elaboration from the mid-nineteenth century through the first decade of the twentieth. H. P. Mera, in his book *Navaho Textile Arts*, remarks when speaking of the "classic" blankets: "On... blankets of this period... an analysis of the typical designs... will show that all merely consist of ingenious arrangements based on two fundamental forms: simple stripes, and stepped zigzags or portions thereof." In ours, the striping at each end is carried right up into the zigzag pattern, and the two rows of diamonds quartered and woven in contrasting colours are a common motif also. However, the vertical division of the zigzag stripes, by colour, seems to be without precedent. The technique involved here is to weave both colours around the same warp thread, thus creating a slightly thicker ridge. These are often found in Navaho weaving, and are known as "lazy lines". As is evident even in the black and white photograph, the aesthetic effect becomes rather confused between horizontal stripes and a series of "piled-up" angles. The colour does not clarify this as it is not used symmetrically, although there is a pleasing balance of tones.

Every Navaho blanket is different, because the women, who did the weaving, invented individual designs for each one they made, carrying the pattern in their heads as they worked.

NANCY CHADWICK

*Not yet tested.

A COLLECTION OF MEN'S FASHION PLATES

AN IMPORTANT RECENT GIFT to the Textile Department is the Warren K. Cook collection of Men's Fashion Plates, comprising one hundred and two hand-painted lithographs and half-tone photo-engraved prints. The earliest ones, dated 1846, 1847 and 1848, are English, and were published and sold by G. Walker, 33 St. James's Street, London, and by T. Good, No. 57 Jermyn Street, St. James's, London. The rest, covering most of the years between 1853 and 1918, are French. Some of these were monthly publications called "*Le Tailleur Journal des Quatres Saisons*." Others, published semi-annually by the *Société Philanthropique des Maîtres Tailleurs de Paris*, introduced the summer and winter seasons each March and September respectively.

The earliest and most colourful plates illustrate well the combination of vivid checked, striped and flowered materials worn with contrastingly sombre cloth coats, although some of these appeared in bright red, blue and green. The figures are grouped sociably in colourful settings but are more rigid and formal than we generally see today. They might be compared to our more elaborate forms of advertising in which the decor is designed to enhance the subject, and to suggest its appropriate place. To the present day student, this provides an interesting view of the taste in outdoor activities and in interior decoration. In the plates after 1900 which are photo-engraved in black and white, we see the early motor car, and scenes at the races, the seaside, the skating rink and the railway station. The many prints between these two periods show five or more figures in conventional fashion poses. An example is illustrated from the year 1866 in Plate 11.

This collection is of high practical value. It fills a large gap in the sequence of men's clothing now in the Museum. It supplies details which illustrate the subtle changes of the latter half of the nineteenth century, a period when the men's fashions of today were being established. Specialities of the tailoring trade are also shown, such as coachmen's and military officers' uniforms—the latter during the war years. Youths and boys are scattered liberally among their elders usually in possession of a toy or book suitable to their ages, surroundings and the season. One boy is wearing a white armband signifying his first Communion in the spring. Sports clothes appear in increasing variety from the middle of the century and there is one complete page for 1874 devoted to eighteen types of waistcoat.

Another noteworthy aspect of the tailoring business is the ladies' tailor-made costume. At first, these were almost exclusively for riding and were similar in cloth and cut to men's suits. Later, during the 1870's and 80's when tailored outdoor coats and two-piece suits became popular for women, they also were included with the masculine fashions of the day. Among the earlier groups the occasional non-sporting, non-tailored woman was placed to add colour and a feminine touch.

The inclusion of women together on one plate with men gives a much better over-all picture of the contours and colours common to both. There was, in the nineteenth century, frequently a similarity of line between masculine and feminine modes. During the 1840's and 50's shoulders were sloping, waists nipped in and men's coats were cut and sometimes padded to suggest the same rounded outline produced by the women's corsages and full, bell-shaped skirts. Later, during the 70's and 80's, a tall, narrow figure was the ideal. High hats and coiffures, slim lines and narrow shoulders helped to produce a vertical effect in both men's and women's clothing.

Fashion publications, of course, represent the ideal. When studying illustrations such as these, this fact must be borne in mind. It is the old, dated tintype family photographs, untouched and unflattering as they are, that provide a more accurate, though less detailed picture of the average person. For more complete information therefore, it is necessary to study both fashion plates and photographs since they complement each other. The former show detail of cut, cloth, and colour, while the latter show variations in individual taste and give personality and character to the clothes.

Verbal and written descriptions cannot adequately furnish the student with a mental picture of the details that characterize each period. By studying this great variety of illustrations, he will be able to absorb much more information without confusion. The lines of cutting are clearly defined in each costume and the texture of the materials used, particularly in the black and white photo-engravings, is remarkably realistic. With the year printed on each, they will be of great assistance in dating old portraits and clothes, although one must allow for the time lag between the introduction of a style and its adoption or rejection by the general public, as well as for the individualist who dressed independently of fashion.

It is difficult to date men's clothes precisely, since their change was subtle and slow. When displaying costumes in Museums we consult illustrative material, such as this collection provides, as a guide to reconstructing the figures of each period. It illustrates clearly and in sequence, many of the small changes which are otherwise often difficult to detect.

It is impossible in this brief introduction to the Warren K. Cook Collection, to do more than mention a few of its many aspects. It has much to offer the historian and the designer of theatrical costume, as it enables them to visualize more readily the appearance of an historical figure or stage character during the latter half of the nineteenth or early part of the twentieth century. Those engaged in tailoring and designing will find them a source of information and inspiration well worth studying.

MARY C. HOLFORD

ROYAL ONTARIO MUSEUM PUBLICATIONS

- Fibres, Spindles and Spinning Wheels*, by Dorothy K. Macdonald (mimeographed, 1944), price 50 cents.
- Chinese Court Costumes*, by Helen E. Fernald (1946), price \$1.10.
- Excavating Ontario History*, by Margaret M. Thomson (published by the Division of Education, 1947), price 15 cents.
- Palestine, Ancient and Modern*, a Guide to the Palestinian Collection (1949), price \$1.50 (by post \$2.00).
- Books of the Middle Ages* (1950), price 35 cents.
- Outline Guide to the East Asiatic Section* (1950), price 15 cents.
- Picture Books: *Chinese Pottery Figurines*; *Egyptian Mummies*; *Black-figure and Red-figure Greek Pottery* (all 1950), 50 cents each.
- Outline Guide to the Royal Ontario Museum* (1951; Section III deals with the Division of Art and Archaeology), price 50 cents.
- Suggestions for Excavating Indian Sites* (mimeographed, 1951), price 10 cents.
- The Chair in China*, by Louise Hawley Stone (1952), price \$2.00.
- Sweet Water: The Discovery and Mapping of the Great Lakes, 1522-1703*, price 50 cents.
- Bouquets in Textiles*, by K. B. Brett (1955), price 75 cents.
- The Art of Fine Printing: The Bible in Print* (1956), price 50 cents.
- Ontario Handwoven Textiles*, by K. B. Brett (1956), price \$1.00.
- Over the Rockies: The Discovery and Mapping of the Canadian West, 1700-1886*, price 50 cents.
- The Edith Chown Pierce and Gerald Stevens Collection of Early Canadian Glass*, by F. St. George Spendlove (1957), price 50 cents.
- English Silver: Seven Centuries of English Domestic Silver* (1958), price \$2.00.
- Up North: The Discovery and Mapping of the Canadian Arctic, 1511-1944* (1958), price 50 cents.
- Chinese Frescoes from the Royal Ontario Museum* (Museum Bulletins Nos. 12, 13, and 14 bound together), price 75 cents.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 7, 9, 10, 11, 15, 16, price 15 cents each.
- Bulletins of the Royal Ontario Museum of Archaeology*, Nos. 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, price 75 cents each.

OFFPRINTS

- "Chinese Mortuary Pillows in the Royal Ontario Museum of Archaeology," by Helen E. Fernald. Reprinted from the *Far Eastern Ceramic Bulletin*, Volume 4, No. 1, March 1952, price 75 cents.
- "The Excavating and Historical Identification of a Huron Ossuary," by Kenneth E. Kidd. Reprinted for the Royal Ontario Museum from *American Antiquity*, Vol. 18, No. 4, April 1953, price 35 cents; heavy cover 45 cents.
- "The Canadian Watercolours of James Pattison Cockburn, 1779?-1847," by F. St. G. Spendlove. Reprinted from the *Connoisseur*, May 1954, price 25 cents.
- "The Furniture of French Canada," by F. St. G. Spendlove. Reprinted from the *Connoisseur Year Book*, 1954, price 50 cents.
- "A Reredos from the Workshop of Jan Borman at the Royal Ontario Museum of Archaeology, Toronto," by Gerard Brett. Reprinted from the *Gazette des Beaux Arts*, Summer, 1954. Price 50 cents.
- Archaeology*, Summer 1955, Vol. 8, No. 2, price 25 cents.
- "Niagara Falls Pictured," by F. St. G. Spendlove. Reprinted from *Antiques Magazine*, April 1956, price 25 cents.
- "Archaeology and the Canadian," by A. D. Tushingham. Reprinted from *Queen's Quarterly*, Kingston, Winter 1956, price 30 cents.

② 1098 1866



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